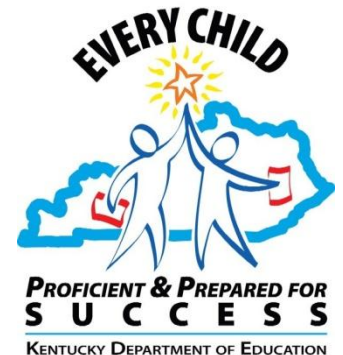
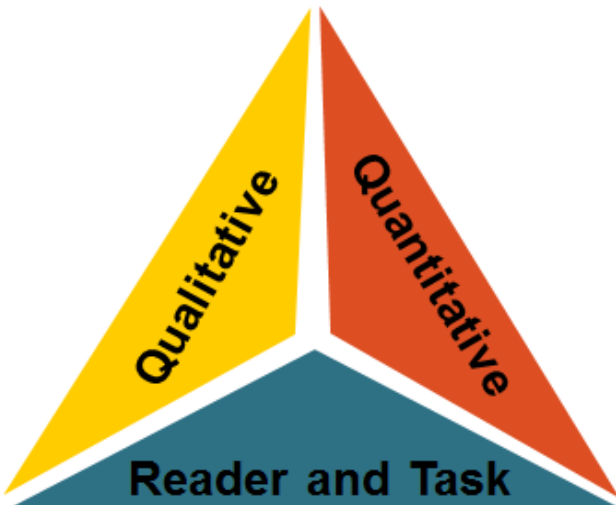


Text Complexity

&

The KY Core Academic Standards for
ELA and Literacy in History/Social
Studies, Science & Technical Subjects



Who is participating today?

- A. Elementary teacher
- B. Middle grades teacher
- C. High school teacher
- D. Library/Media Specialist
- E. Administrator/other

Advantages to Common Core Standards

- **A focus on college and career readiness**
- **Inclusion of the four strands of English Language Arts:**
 - Reading
 - Writing
 - Listening and speaking
 - Language
- **The benefits of an integrated literacy approach** – all KY educators have a *shared responsibility* for literacy instruction, regardless of discipline or content area.
- **A focus on results rather than means** – (“the *Standards* leave room for teachers, curriculum developers, and states to determine how those goals should be reached and what additional topics should be addressed” (p. 4).)
- **Efficiencies of scale** – common standards allow for greater collaboration among states in the areas of
 - Professional development
 - Resource development
 - Teaching tools

How familiar are you with text complexity in Common Core Standards for ELA & Literacy in history/social studies, science, and technical subjects?

- A. Not very familiar; I've not read the appendices section on text complexity
- B. Somewhat Familiar; I've read the appendices section on text complexity
- C. Familiar; I've read and discussed text complexity with others
- D. Very familiar; I could be conducting this webinar on text complexity in the Common Core Standards.

What are the big “take-aways” from the *Standards* and Exemplar Texts?

- More emphasis on informational texts in the curriculum
- More grade-level challenging texts (“stretch texts”)
- Appropriate scaffolding for students to access and understand more challenging texts

Text Complexity

Included within the *Standards* is an enhanced focus on text complexity.

Specifically, within reading standard #10:

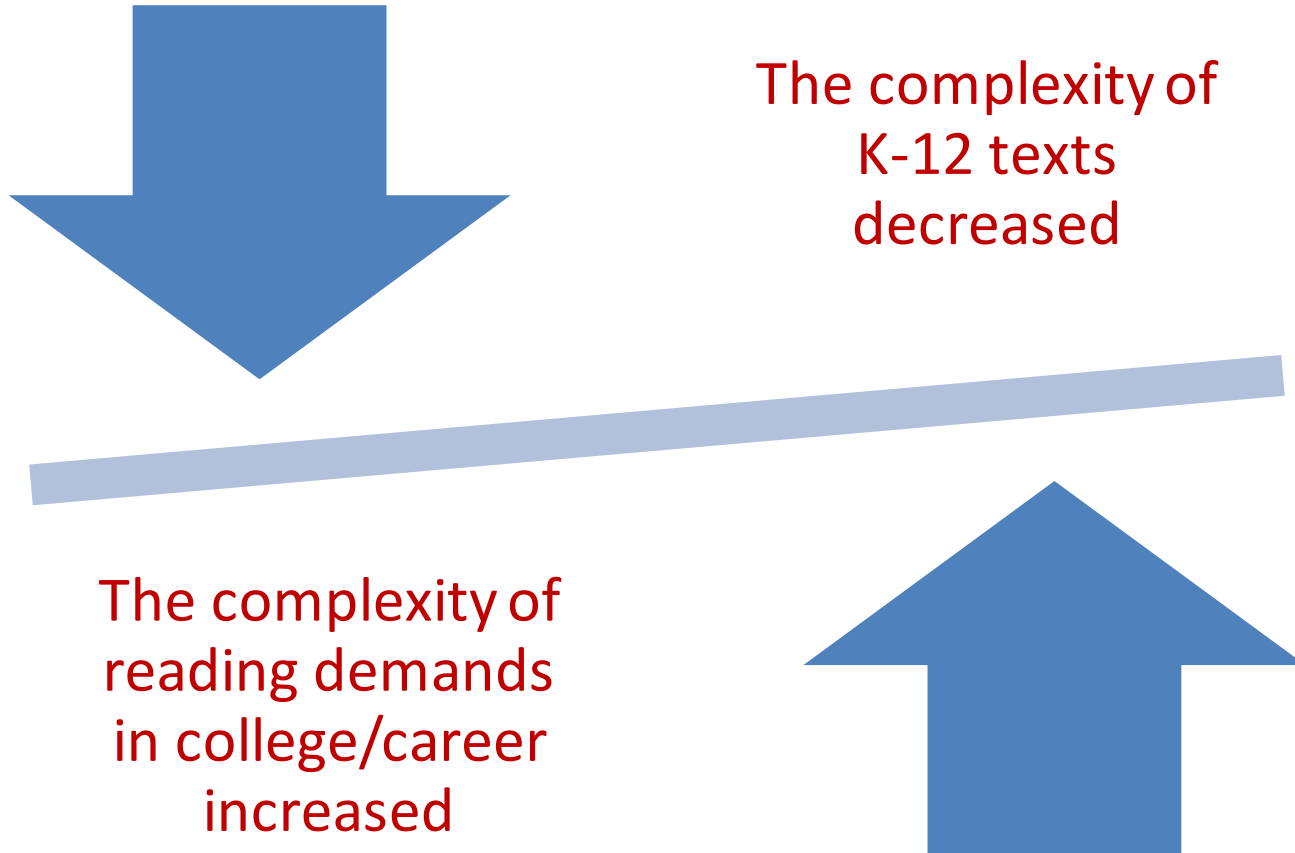
Anchor Standard:

R.CCR.10 Read and comprehend complex literary and informational texts independently and proficiently.

Example Grade-level Standard (6th grade):

RI.6.10 By the end of the year, read and comprehend literary nonfiction in the **grades 6-8 text complexity band** proficiently, with scaffolding as needed at the high end of the range.

WHY: Rationale for Text Complexity



Guiding Questions

So...

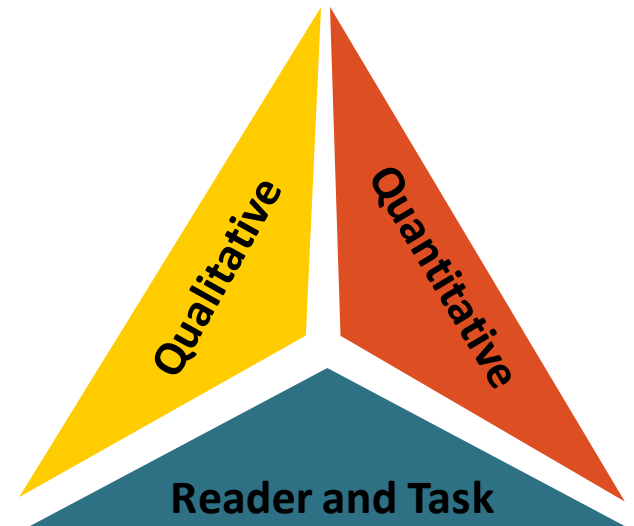
What do the KY Core Academic Standards mean by **text complexity**?

What is a **text complexity band**?
and

How do we ensure the texts our students are reading are in the appropriate **text complexity band**?

Text complexity is defined by

1. **Qualitative measures** – levels of meaning, structure, language conventionality and clarity, and knowledge demands often best measured by an attentive human reader.
2. **Quantitative measures** – readability and other scores of text complexity often best measured by computer software.
3. **Reader and Task considerations** – background knowledge of reader, motivation, interests, and complexity generated by tasks assigned often best made by educators employing their professional judgment.



How do we determine the grade-level complexity of a text?

Quantitative

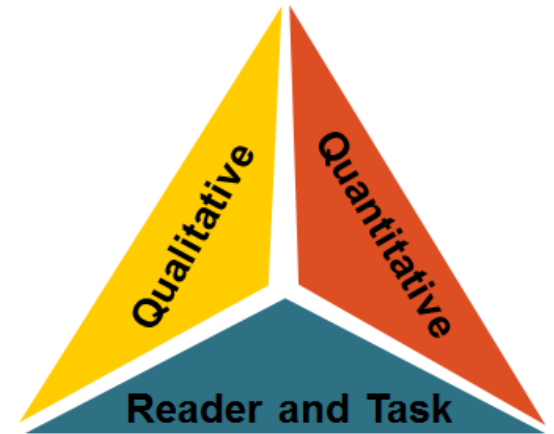
Readability measures--Lexile, Frye, etc.

Qualitative

- *Levels of Meaning*
- *Language Conventionality & Clarity*
- *Structure*
- *Knowledge Demands*

Reader & Task

Teacher judgment based on knowledge of students



Quantitative Measures Ranges for Text Complexity Grade Bands

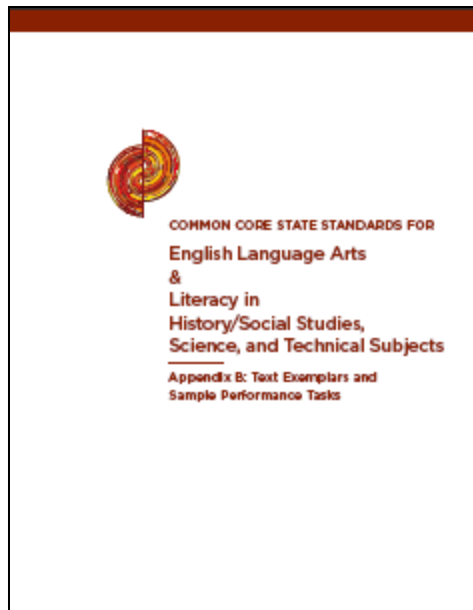


Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid ^s	The Lexile Framework®	Reading Maturity	SourceRater
2 nd – 3 rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4 th – 5 th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6 th – 8 th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9 th – 10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11 th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Where do we find texts in the appropriate text complexity band?

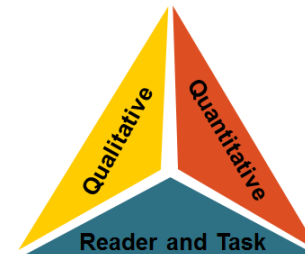
We could....

Choose an excerpt of text from Appendix B



or...

Use available resources to determine the text complexity of other materials on our own



TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC INFORMATIONAL TEXTS			
LEVEL OF PURPOSE			
High	Middle High	Middle Low	Low
1. Purpose: inform, explain, describe, analyze	1. Purpose: inform, explain, describe, analyze	1. Purpose: inform, explain, describe, analyze	1. Purpose: inform, explain, describe, analyze
STRUCTURE			
High	Middle High	Middle Low	Low
1. Organization of Main Idea and Details: explicit, sequential, hierarchical, and/or complex	1. Organization of Main Idea and Details: explicit, sequential, hierarchical, and/or complex	1. Organization of Main Idea and Details: explicit, sequential, hierarchical, and/or complex	1. Organization of Main Idea and Details: explicit, sequential, hierarchical, and/or complex
2. Text Features: explicit, sequential, hierarchical, and/or complex	2. Text Features: explicit, sequential, hierarchical, and/or complex	2. Text Features: explicit, sequential, hierarchical, and/or complex	2. Text Features: explicit, sequential, hierarchical, and/or complex
3. Use of Language: explicit, sequential, hierarchical, and/or complex	3. Use of Language: explicit, sequential, hierarchical, and/or complex	3. Use of Language: explicit, sequential, hierarchical, and/or complex	3. Use of Language: explicit, sequential, hierarchical, and/or complex
LANGUAGE COMPLEXITY AND CLARITY			
High	Middle High	Middle Low	Low
1. Vocabulary: explicit, sequential, hierarchical, and/or complex	1. Vocabulary: explicit, sequential, hierarchical, and/or complex	1. Vocabulary: explicit, sequential, hierarchical, and/or complex	1. Vocabulary: explicit, sequential, hierarchical, and/or complex
2. Syntax: explicit, sequential, hierarchical, and/or complex	2. Syntax: explicit, sequential, hierarchical, and/or complex	2. Syntax: explicit, sequential, hierarchical, and/or complex	2. Syntax: explicit, sequential, hierarchical, and/or complex
3. Register: explicit, sequential, hierarchical, and/or complex	3. Register: explicit, sequential, hierarchical, and/or complex	3. Register: explicit, sequential, hierarchical, and/or complex	3. Register: explicit, sequential, hierarchical, and/or complex
KNOWLEDGE DEMANDS			
High	Middle High	Middle Low	Low
1. Subject Matter Knowledge: explicit, sequential, hierarchical, and/or complex	1. Subject Matter Knowledge: explicit, sequential, hierarchical, and/or complex	1. Subject Matter Knowledge: explicit, sequential, hierarchical, and/or complex	1. Subject Matter Knowledge: explicit, sequential, hierarchical, and/or complex
2. Reasoning: explicit, sequential, hierarchical, and/or complex	2. Reasoning: explicit, sequential, hierarchical, and/or complex	2. Reasoning: explicit, sequential, hierarchical, and/or complex	2. Reasoning: explicit, sequential, hierarchical, and/or complex
3. Knowledge: explicit, sequential, hierarchical, and/or complex	3. Knowledge: explicit, sequential, hierarchical, and/or complex	3. Knowledge: explicit, sequential, hierarchical, and/or complex	3. Knowledge: explicit, sequential, hierarchical, and/or complex

Grade Band	Old Lexile Ranges	CCR Lexile Ranges
2-3	450-725	420-820
4-5	645-845	740-1010
6-8	860-1010	925-1185
9-10	960-1115	1050-1335
11-CCR	1070-1220	1185-1385

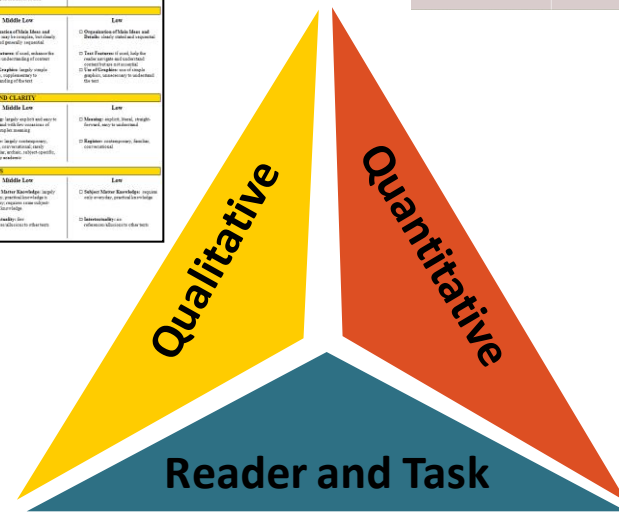
Determining Text Complexity

A Four-step Process:

1. Determine the quantitative measures of the text.
2. Analyze the qualitative measures of the text.
3. Reflect upon the reader and task considerations.
4. Recommend placement in the appropriate text complexity band.

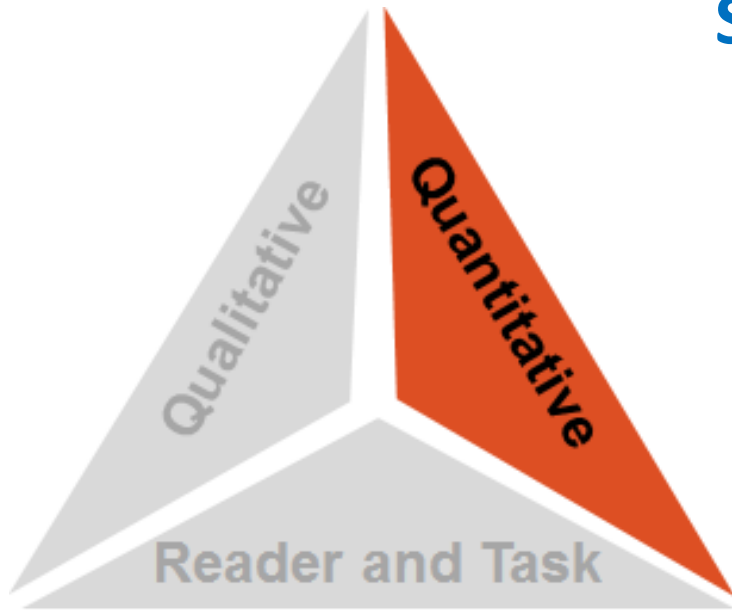
LEVEL OF PURPOSE			
High	Middle High	Middle Low	Low
1. Purpose: inform, explain, describe, or report	2. Purpose: inform, explain, describe, or report	3. Purpose: inform, explain, describe, or report	4. Purpose: inform, explain, describe, or report
TEXT STRUCTURE			
High	Middle High	Middle Low	Low
1. Organization of ideas: clear and logical; ideas are presented in a logical sequence	2. Organization of ideas: clear and logical; ideas are presented in a logical sequence	3. Organization of ideas: clear and logical; ideas are presented in a logical sequence	4. Organization of ideas: clear and logical; ideas are presented in a logical sequence
LANGUAGE: CONVENTIONALITY AND CLARITY			
High	Middle High	Middle Low	Low
1. Vocabulary: clear and specific; words are used in a clear and specific manner	2. Vocabulary: clear and specific; words are used in a clear and specific manner	3. Vocabulary: clear and specific; words are used in a clear and specific manner	4. Vocabulary: clear and specific; words are used in a clear and specific manner
KNOWLEDGE DEMANDS			
High	Middle High	Middle Low	Low
1. Subject Matter Knowledge: requires extensive prior knowledge of the subject matter	2. Subject Matter Knowledge: requires extensive prior knowledge of the subject matter	3. Subject Matter Knowledge: requires extensive prior knowledge of the subject matter	4. Subject Matter Knowledge: requires extensive prior knowledge of the subject matter

Grade Band	Old Lexile Ranges	CCR Lexile Ranges
2-3	450-725	420-820
4-5	645-845	740-1010
6-8	860-1010	925-1185
9-10	960-1115	1050-1335
11-CCR	1070-1220	1185-1385



Text Complexity Grade Bands
K-1
2-3
4-5
6-8
9-10
11-CCR

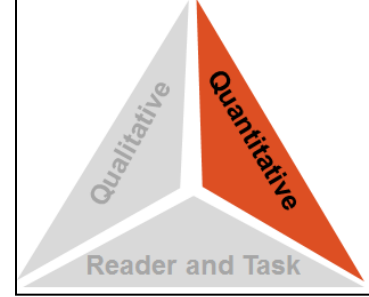
Step 1: Quantitative Measures



Measures such as:

- Word length
- Word frequency
- Word difficulty
- Sentence length
- Text length
- Text cohesion

Step 1: Quantitative Measures



The Quantitative Measures Ranges for Text Complexity:

This document outlines the suggested ranges for each of the text complexity bands using:

1. Lexile Text Measures

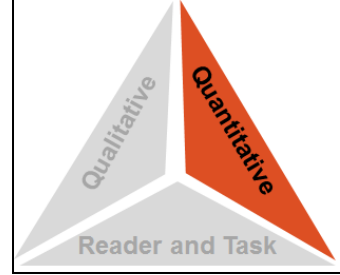
---or---



2. Other readability measures (e.g., Frye, Accelerated Reader)

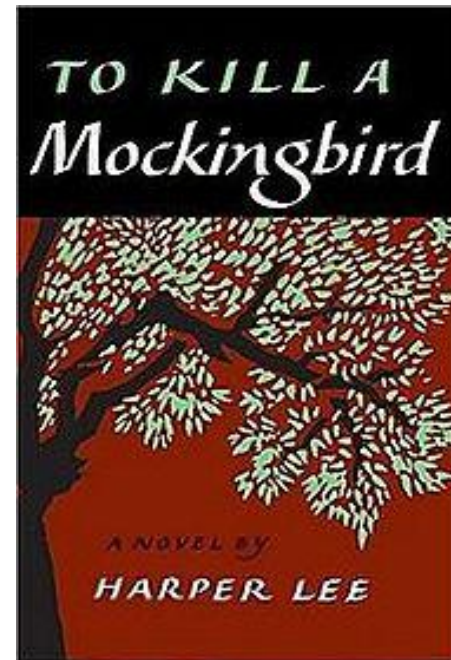
Grade Band	Old Lexile Ranges	CCR Lexile Ranges
2-3	450-725	420-820
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6-8	860-1010	925-1185
9-10	960-1115	1050-1335
11-CCR	1070-1220	1185-1385

Step 1: Quantitative Measures



Let's imagine we want to see where a text falls on the quantitative measures "leg" of the text complexity triangle, using either the Lexile text measures or other measures.

For illustrative purposes, let's choose Harper Lee's novel *To Kill a Mockingbird*.



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My Lexile measure is

Please enter either a Lexile measure or range.

Measure: L

OR

Range: L to L

Continue

I don't know my Lexile measure

Please enter your grade level and check one of the options below.

My current grade is:

- ☐ I find the books I read for school difficult.
☐ I find the books I read for school just right.
☐ I find the books I read for school easy.

Continue

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Search for books based on title, author, keywords, and more.

Title:

Author:

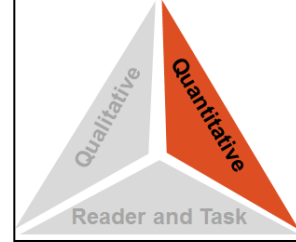
Keywords:

ISBN:

[More Options](#)

Search

Step 1: Quantitative Measures



For texts not in the Lexile database, consider using the **Lexile Analyzer**:

<http://www.lexile.com/analyzer/>

- Registration is required (free)
<http://www.lexile.com/account/register/>
- Allows user to receive an “estimated” Lexile score
- Accommodates texts up to 1000 words in length
- Texts of any length can be evaluated using the Professional Lexile Analyzer—educators can upgrade to this tool for free by requesting access
<http://www.lexile.com/account/profile/access/>

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Put an exact title or author in quotes (example: "new moon") [Advanced Search](#)

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Get a Lexile® Text Measure

You can use the our online tools to determine the estimated Lexile® measure of edited, conventional prose text. Just follow our guidelines for preparing a text, upload it, and the Lexile measure will be displayed.

Online help and user guides

The help links to the right detail how to use either the [English Lexile Analyzer](#) or [Spanish Lexile Analyzer](#) to get an instructionally useful estimated Lexile measure. You may also view the user guide [here](#).

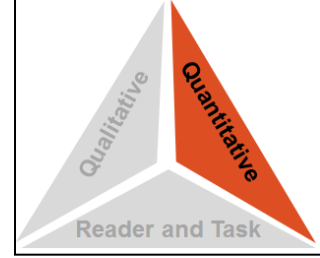
Online Help

- [Step 1: What kinds of texts can be measured](#)
- [Step 2: Prepare your text for measurement](#)
- [Step 3: Type or scan your text](#)
- [Step 4: Convert your text into a plain text file](#)
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Step 1: Quantitative Measures



Additional Resources for Lexile Measures:



- Overview video

<http://www.lexile.com/about-lexile/lexile-video/>

- “What Does the Lexile Measure Mean?”

<http://lexile.com/m/uploads/downloadablepdfs/WhatDoestheLexileMeasureMean.pdf>

- “Lexile Measures and the Common Core State Standards”

<http://www.lexile.com/using-lexile/lexile-measures-and-the-ccssi/>

- KDE Lexile Resource Page

<http://www.education.ky.gov/KDE/Instructional+Resources/Literacy/Lexile+for+Reading/Lexile+Information+for+Schools+and+Families.htm>

- KY Lexile Map

http://www.education.ky.gov/NR/rdonlyres/828E6328-3A24-4B08-9231-F8719289D667/0/KYLexileMapParents_12162010.pdf



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Kentucky Department of Education

www.education.ky.gov/KDE/Instructional+Resources/Literacy



Grade

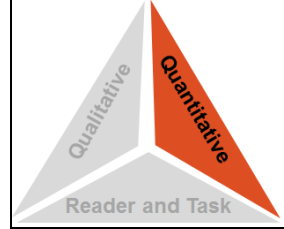
Texts

Examples of Text Complexity

Assessments

1700L		DISCOURSE ON THE METHOD AND MEDITATIONS ON FIRST PHILOSOPHY	
1215L Grade 11-CCR 1355L 9-10 1305L	1690L The Harlem Renaissance	To such a class of things pertains corporeal nature in general, and its extension, the figure of extended things, their quantity or magnitude and number, as also the place in which they are, the time which measures their duration, and so on. That is possibly why our reasoning is not unjust when we conclude from this that Physics, Astronomy, Medicine and all other sciences which have as their end the consideration of composite things, are very dubious and uncertain; but that Arithmetic, Geometry and other sciences of that kind which only treat of things that are very simple and very general, without taking great trouble to ascertain whether they are actually existent or not, contain some measure of certainty and an element of the indubitable. (Rene Descartes, author) © 2004 by Hackett Publishing Co.	
	1690L Dog Tags Yapping		
	1680L Laser Satellite Communication		
	1680L Beethoven on Beethoven		
	1660L Beowulf and Celtic Tradition		
	1620L The Oldest Social Science?		
1600L		FUNDAMENTAL PRINCIPLES OF THE METAPHYSICS OF MORALS	
	1580L The Origins of the First World War	In fact, it is absolutely impossible to make out by experience with complete certainty a single case in which the maxim of an action, however right in itself, rested simply on moral grounds and on the conception of duty. Sometimes it happens that with the sharpest self-examination we can find nothing beside the moral principle of duty which could have been powerful enough to move us to this or that action and to so great a sacrifice; yet we cannot from this infer with certainty that it was not really some secret impulse of self-love, under the false appearance of duty, that was the actual determining cause of the will. (Immanuel Kant, author) © 2004 by Kessinger Publishing Company.	
	1570L The Family on Trial in Revolutionary France		
	1550L The Art of War		
	1530L Galileo's Daughter		
	1520L Twentieth-Century Music		
	1520L A Modest Proposal		
1500L		ON ANCIENT MEDICINE	
	1490L Ring of Bright Water	And as to him who had been accustomed to dinner, since, as soon as the body required food, and when the former meal was consumed, and he wanted refreshment, no new supply was furnished to it, he wastes and is consumed from want of food. For all the symptoms which I describe as befalling to this man I refer to want of food. And I also say that all men who, when in a state of health, remain for two or three days without food, experience the same unpleasant symptoms as those which I described in the case of him who had omitted to take dinner. (Hippocrates, author) © 2004 by Kessinger Publishing Company.	1440L Graduate Management Admission Test (GMAT)* 1430L Certified Public Accountant Examination (CPA)* 1400L Test of English as a Foreign Language (TOEFL)*
	1480L America's Constitution: A Biography		
	1450L Baseball and Billions		
	1420L Walden		
	1410L Profiles in Courage		
	1400L Life and Times of Frederick Douglass		
1400L		THE SCARLET LETTER	
	1380L Nonfinancial Economics	But the point which drew all eyes, and, as it were, transfigured the wearer—so that both men and women who had been familiarly acquainted with Hester Prynne were now impressed as if they beheld her for the first time—was that SCARLET LETTER, so fantastically embroidered and illuminated upon her bosom. It had the effect of a spell, taking her out of the ordinary relations with humanity, and enclosing her in a sphere by herself. "She hath good skill at her needle, that's certain," remarked one of her female spectators; "but did ever a woman, before this brazen hussy, contrive such a way of showing it? Why, gossips, what is it but to laugh in the faces of our godly magistrates, and make a pride out of what they, worthy gentlemen, meant for a punishment?" (Nathaniel Hawthorne, author) © 1984 by Buccaneer Books, Inc.	1390L Graduate Record Examination (GRE)* 1380L College Board Achievement Test in English (CBAT)* 1380L Law School Admission Test (LSAT)* 1330L Scholastic Aptitude Test (SAT)* 1330L Medical College Admission Test (MCAT)*
	1360L Innumeracy		
	1330L The Snow Leopard		
	1330L Roots		
	1320L The Lives of a Cell		
	1300L 1776		
1300L		BROWN v. BOARD OF EDUCATION: 1954	
	1280L Black, Blue and Gray	Under that doctrine, equality of treatment is accorded when the races are provided substantially equal facilities, even though these facilities be separate. In the Delaware case, the Supreme Court of Delaware adhered to that doctrine, but ordered that the plaintiffs be admitted to the white schools because of their superiority to the Negro schools. The plaintiffs contend that segregated public schools are not "equal" and cannot be made "equal," and that hence they are deprived of the equal protection of the laws. Because of the obvious importance of the question presented, the Court took jurisdiction. Argument was heard in the 1952	1230L Armed Services Vocational Aptitude Battery (ASVAB)* 1210L American College Testing Program (ACT)*
	1250L The Joy of Music		
	1240L America Revisited		
	1220L Music of the Golden Age		

Step 1: Quantitative Measures



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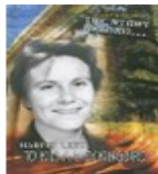
To Kill A Mockingbird

Author: [Lee, Harper](#)

Summary: THE UNCONDITIONAL WISDOM OF CHILDREN IS SHOWN TO BE SUPERIOR TO THE ADULT WORLD IN THIS STORY OF ...

870L

Pages: 281



Story Behind Harper Lee's To ...

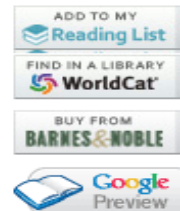
Author: [Giddens-White, Bryon](#)

1050L

Pages: 56

Ages: 8 to 12

Series: [History in Literature Ser.](#)



Story Behind Harper Lee's To ...

Author: [Giddens-White, Bryon](#)

1050L

Pages: 56



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Author:

Keywords:

ISBN:

Publisher:

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Search

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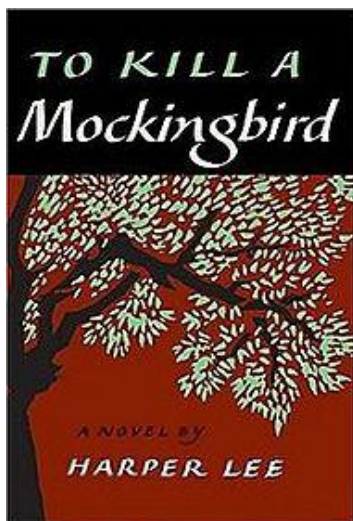
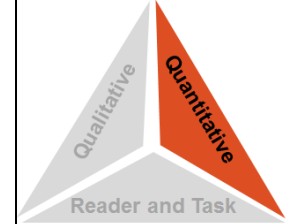
For more information see [the user guide](#).

Move the sliders to adjust your search results by age-appropriateness and Lexile range.



Age(s): 0 to Adult

Step 1: Quantitative Measures



Lexile Text Measure:

870L



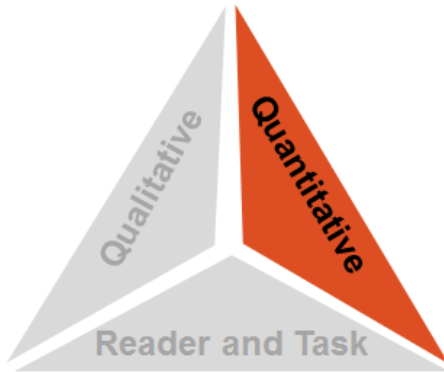
Scholastic Grade
Level Equivalent:

8.1



In which of the text complexity bands would this novel fall?

Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid ^s	The Lexile Framework®	Reading Maturity	SourceRater
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9 th – 10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11 th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385	9.57 – 12.00	12.30 – 14.50



KY Core Academic Standards

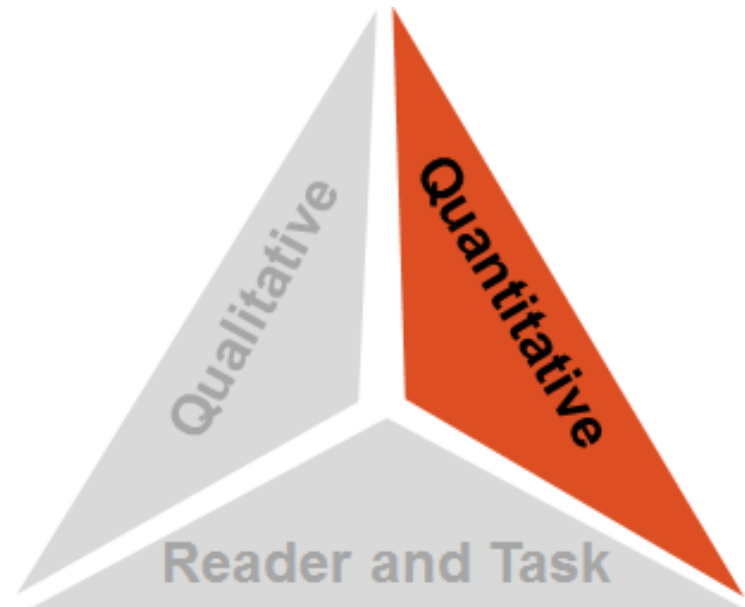
Quantitative Measures Ranges for Text Complexity Grade Bands

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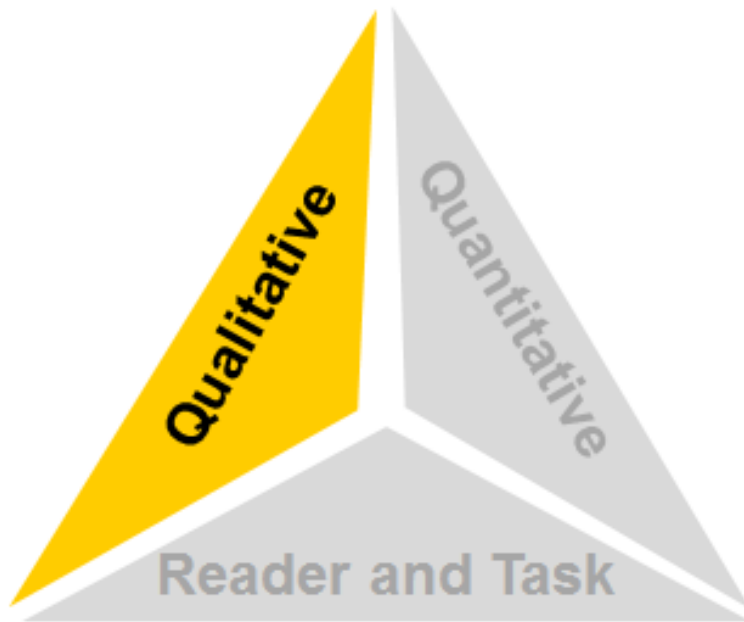
Step 1: Quantitative Measures

Remember, however, that the quantitative measures is only the first of three “legs” of the text complexity triangle.

Our final recommendation may be validated, influenced, or even over-ruled by our examination of **qualitative measures** and the **reader and task considerations**.



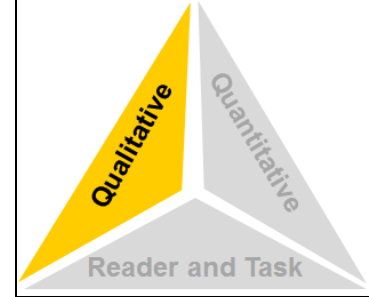
Step 2: Qualitative Measures



Measures such as:

- Levels of meaning
- Levels of purpose
- Structure
- Organization
- Language conventionality
- Language clarity
- Prior knowledge demands

Step 2: Qualitative Measures



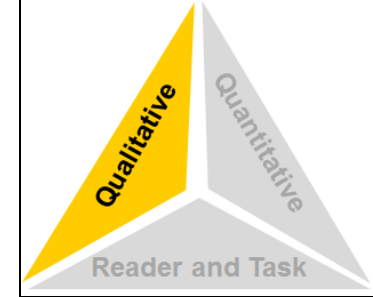
The Qualitative Measures Rubrics for Literary and Informational Text: <http://www.ksde.org/Default.aspx?tabid=4605>

Kansas has developed a rubric for literary text and a rubric for informational text that allows educators to evaluate the important elements of text that are often missed by computer software that tends to focus on more easily measured factors.

[TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC LITERARY TEXTS]			
LEVELS OF MEANING			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Multiple Levels of Complex Meaning	<input type="checkbox"/> Multiple Levels of Meaning	<input type="checkbox"/> Single Level of Complex Meaning	<input type="checkbox"/> Single Level of Simple Meaning
STRUCTURE			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Narrative Structure: complex, implicit, and unconventional <input type="checkbox"/> Narration: many shifts in point of view <input type="checkbox"/> Order of Events: not in chronological order <input type="checkbox"/> Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text	<input type="checkbox"/> Narrative Structure: some complex, more implicit than explicit, some unconventional <input type="checkbox"/> Narration: occasional shifts in point of view <input type="checkbox"/> Order of Events: several major shifts in time, use of flashback <input type="checkbox"/> Use of Graphics: some sophisticated graphics, supplementary to understanding the text	<input type="checkbox"/> Narrative Structure: largely simple structure, more explicit than implicit, largely conventional <input type="checkbox"/> Narration: few, if any, shifts in point of view <input type="checkbox"/> Order of Events: occasional use of flashback, no major shifts in time <input type="checkbox"/> Use of Graphics: largely simple graphics, supplementary to understanding the text	<input type="checkbox"/> Narrative Structure: simple, explicit, conventional, no shifts in point of view <input type="checkbox"/> Narration: no shifts in point of view <input type="checkbox"/> Order of Events: chronological <input type="checkbox"/> Use of Graphics: use of simple graphics, unnecessary to understand the text
LANGUAGE CONVENTIONALITY AND CLARITY			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Meaning: implicit or inferred meaning, heavy use of figurative or ironic language, may be purposefully ambiguous or misleading at times <input type="checkbox"/> Register: generally unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: some implicit or inferred meaning, heavy use of figurative or ironic language <input type="checkbox"/> Register: occasionally unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: largely explicit and literal meaning, subtle use of figurative or ironic language <input type="checkbox"/> Register: largely contemporary, familiar, conversational, rarely unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: explicit and literal meaning, little or no use of figurative or ironic language <input type="checkbox"/> Register: contemporary, familiar, conversational
KNOWLEDGE DEMANDS			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Life Experiences: explores complex, sophisticated, multiple themes; experiences portrayed are not fantasy but are distinctly different from the common reader <input type="checkbox"/> Cultural/Literary Knowledge: many references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires extensive, perhaps specialized content knowledge	<input type="checkbox"/> Life Experiences: explores multiple themes of varying levels of complexity; experiences portrayed are not fantasy but are uncommon to most readers <input type="checkbox"/> Cultural/Literary Knowledge: some references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires moderate levels of content knowledge	<input type="checkbox"/> Life Experiences: explores a single theme; experiences portrayed are common to many readers or are clearly fantasy <input type="checkbox"/> Cultural/Literary Knowledge: few references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires some content knowledge	<input type="checkbox"/> Life Experiences: explores a single theme; experiences portrayed are everyday and common or are clearly fantasy <input type="checkbox"/> Cultural/Literary Knowledge: no references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires only everyday content knowledge

[TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC INFORMATIONAL TEXTS]			
LEVELS OF PURPOSE			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Purpose: subtle, implied, difficult to determine	<input type="checkbox"/> Purpose: implied, but fairly easy to infer	<input type="checkbox"/> Purpose: implied, but easy to identify based upon context or source	<input type="checkbox"/> Purpose: explicitly stated
STRUCTURE			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Organization of Main Ideas and Details: highly complex, not explicit, must be inferred by the reader <input type="checkbox"/> Text Features: if used, are essential in understanding content <input type="checkbox"/> Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text	<input type="checkbox"/> Organization of Main Ideas and Details: complex, but largely explicit; may exhibit traits common to a specific subject or discipline <input type="checkbox"/> Text Features: if used, greatly enhance the reader's understanding of content <input type="checkbox"/> Use of Graphics: some sophisticated graphics, supplementary to understanding the text	<input type="checkbox"/> Organization of Main Ideas and Details: clearly stated and sequential and generally sequential <input type="checkbox"/> Text Features: if used, enhance the reader's understanding of content <input type="checkbox"/> Use of Graphics: largely simple graphics, supplementary to understanding the text	<input type="checkbox"/> Organization of Main Ideas and Details: clearly stated and sequential <input type="checkbox"/> Text Features: if used, help the reader navigate and understand content but are not essential <input type="checkbox"/> Use of Graphics: use of simple graphics, unnecessary to understand the text
LANGUAGE CONVENTIONALITY AND CLARITY			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Meaning: dense and complex; may be abstract, ironic, and/or figurative; language may be purposefully ambiguous or misleading <input type="checkbox"/> Register: generally unfamiliar, archaic, subject-specific, or overly academic	<input type="checkbox"/> Meaning: somewhat complex; may occasionally be abstract, ironic, and/or figurative <input type="checkbox"/> Register: occasionally unfamiliar, archaic, subject-specific, or overly academic	<input type="checkbox"/> Meaning: largely explicit and easy to understand with few occasions of more complex meaning <input type="checkbox"/> Register: largely contemporary, familiar, conversational, rarely unfamiliar, archaic, subject-specific, or overly academic	<input type="checkbox"/> Meaning: explicit, literal, straightforward, easy to understand <input type="checkbox"/> Register: contemporary, familiar, conversational
KNOWLEDGE DEMANDS			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Subject Matter Knowledge: requires extensive, perhaps specialized or even theoretical subject-specific knowledge <input type="checkbox"/> Intertextuality: many references allusions to other texts	<input type="checkbox"/> Subject Matter Knowledge: requires moderate levels of subject-specific knowledge; some theoretical knowledge may enhance <input type="checkbox"/> Intertextuality: some references allusions to other texts	<input type="checkbox"/> Subject Matter Knowledge: largely everyday, practical knowledge is necessary; requires some subject-specific knowledge <input type="checkbox"/> Intertextuality: few references allusions to other texts	<input type="checkbox"/> Subject Matter Knowledge: requires only everyday, practical knowledge <input type="checkbox"/> Intertextuality: no references allusions to other texts

Step 2: Qualitative Measures

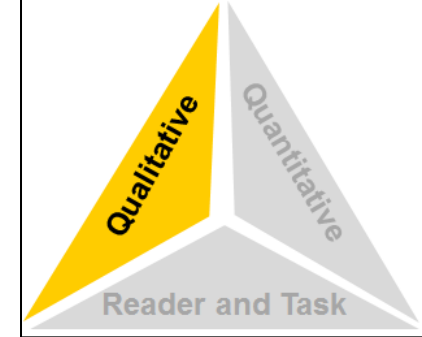


Because the factors for literary texts are different from information texts, these two rubrics contain different content. However, the formatting of each document is exactly the same.

And because these factors represent continua rather than discrete stages or levels, numeric values are not associated with these rubric. Instead, four points along each continuum is identified: *high, middle high, middle low, and low*.

[TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC LITERARY TEXTS]			
LEVELS OF MEANING			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Multiple Levels of Complex Meaning	<input type="checkbox"/> Multiple Levels of Meaning	<input type="checkbox"/> Single Level of Complex Meaning	<input type="checkbox"/> Single Level of Simple Meaning
STRUCTURE			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Narrative Structure: complex, implicit, and unconventional <input type="checkbox"/> Narration: many shifts in point of view <input type="checkbox"/> Order of Events: not in chronological order <input type="checkbox"/> Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text	<input type="checkbox"/> Narrative Structure: some complexities, more implicit than explicit, some unconventionality <input type="checkbox"/> Narration: occasional shifts in point of view <input type="checkbox"/> Order of Events: several major shifts in time, use of flashback <input type="checkbox"/> Use of Graphics: some sophisticated graphics, may occasionally be essential to understanding the text	<input type="checkbox"/> Narrative Structure: largely simple structure, more explicit than implicit, largely conventional <input type="checkbox"/> Narration: few, if any, shifts in point of view <input type="checkbox"/> Order of Events: occasional use of flashback, no major shifts in time <input type="checkbox"/> Use of Graphics: largely simple graphics, supplementary to understanding of the text	<input type="checkbox"/> Narrative Structure: simple, explicit, conventional, no shifts in point of view <input type="checkbox"/> Narration: no shifts in point of view <input type="checkbox"/> Order of Events: chronological <input type="checkbox"/> Use of Graphics: use of simple graphics, unnecessary to understand the text
LANGUAGE CONVENTIONALITY AND CLARITY			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Meaning: implicit or inferred meaning, heavy use of figurative or ironic language, may be purposefully ambiguous or misleading at times <input type="checkbox"/> Register: generally unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: some implicit or inferred meaning, use of figurative or ironic language <input type="checkbox"/> Register: occasionally unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: largely explicit and literal meaning, subtle use of figurative or ironic language <input type="checkbox"/> Register: largely contemporary, familiar, conversational, rarely unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: explicit and literal meaning, little or no use of figurative or ironic language <input type="checkbox"/> Register: contemporary, familiar, conversational
KNOWLEDGE DEMANDS			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Life Experiences: explores complex, sophisticated, multiple themes; experiences portrayed are not fantasy but are distinctly different from the common reader <input type="checkbox"/> Cultural/Literary Knowledge: many references/allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires extensive, perhaps specialized content knowledge	<input type="checkbox"/> Life Experiences: explores multiple themes of varying levels of complexity; experiences portrayed are not fantasy but are uncommon to most readers <input type="checkbox"/> Cultural/Literary Knowledge: some references/allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires moderate levels of content knowledge	<input type="checkbox"/> Life Experiences: explores a single complex theme; experiences portrayed are common to many readers or are clearly fantasy <input type="checkbox"/> Cultural/Literary Knowledge: few references/allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires some content knowledge	<input type="checkbox"/> Life Experiences: explores a single theme; experiences portrayed are everyday and common or are clearly fantasy <input type="checkbox"/> Cultural/Literary Knowledge: no references/allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires only everyday content knowledge

Step 2: Qualitative Measures

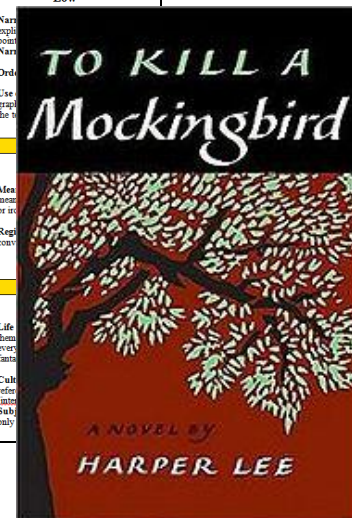


So...

How is the rubric used?

And how would *To Kill a Mockingbird* fare when analyzed through the lens of the Literary Text Rubric?

TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC LITERARY TEXTS			
LEVELS OF MEANING			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Multiple Levels of Complex Meaning	<input type="checkbox"/> Multiple Levels of Meaning	<input type="checkbox"/> Single Level of Complex Meaning	<input type="checkbox"/> Single Level of Simple Meaning
STRUCTURE			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Narrative Structure: complex, implicit, and unconventional <input type="checkbox"/> Narration: many shifts in point of view <input type="checkbox"/> Order of Events: not in chronological order <input type="checkbox"/> Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text	<input type="checkbox"/> Narrative Structure: some complexity, more implicit than explicit, some unconventionality <input type="checkbox"/> Narration: occasional shifts in point of view <input type="checkbox"/> Order of Events: several major shifts in time, use of flashback <input type="checkbox"/> Use of Graphics: some sophisticated graphics, may occasionally be essential to understanding the text	<input type="checkbox"/> Narrative Structure: largely simple structure, more explicit than implicit, largely conventional <input type="checkbox"/> Narration: few, if any, shifts in point of view <input type="checkbox"/> Order of Events: occasional use of flashback, no major shifts in time <input type="checkbox"/> Use of Graphics: largely simple graphics, supplementary to understanding of the text	<input type="checkbox"/> Narrative Structure: simple structure, explicit, conventional <input type="checkbox"/> Narration: one point of view <input type="checkbox"/> Order of Events: in chronological order <input type="checkbox"/> Use of Graphics: none
LANGUAGE CONVENTIONALITY AND CLARITY			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Meaning: implicit or inferred meaning, heavy use of figurative or ironic language, may be purposefully ambiguous or misleading at times <input type="checkbox"/> Register: generally unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: some implicit or inferred meaning, use of figurative or ironic language <input type="checkbox"/> Register: occasionally unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: largely explicit and literal meaning, subtle use of figurative or ironic language <input type="checkbox"/> Register: largely contemporary, familiar, conversational, rarely unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: explicit, literal meaning <input type="checkbox"/> Register: conversational, familiar
KNOWLEDGE DEMANDS			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Life Experiences: explores complex, sophisticated, multiple themes, experiences portrayed are not fantasy but are distinctly different from the common reader <input type="checkbox"/> Cultural/Literary Knowledge: many references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires extensive, perhaps specialized content knowledge	<input type="checkbox"/> Life Experiences: explores multiple themes of varying levels of complexity, experiences portrayed are not fantasy but are uncommon to most readers <input type="checkbox"/> Cultural/Literary Knowledge: some references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires moderate levels of content knowledge	<input type="checkbox"/> Life Experiences: explores a single complex theme, experiences portrayed are common to many readers or are clearly fantasy <input type="checkbox"/> Cultural/Literary Knowledge: few references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires some content knowledge	<input type="checkbox"/> Life Experiences: explores a single theme, experiences portrayed are common to many readers or are clearly fantasy <input type="checkbox"/> Cultural/Literary Knowledge: none <input type="checkbox"/> Subject Matter Knowledge: none





TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC

LITERARY TEXTS



LEVELS OF MEANING

High

- ☐ Multiple Levels of Complex Meaning

Middle High

- ☒ Multiple Levels of Meaning

Middle Low

- ☐ Single Level of Complex Meaning

Low

- ☐ Single Level of Simple Meaning

STRUCTURE

High

- ☐ Narrative Structure: complex, implicit, and unconventional
- ☐ Narration: many shifts in point of view
- ☐ Order of Events: not in chronological order
- ☐ Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text

Middle High

- ☒ Narrative Structure: some complexities, more implicit than explicit, some unconventionality
- ☐ Narration: occasional shifts in point of view
- ☒ Order of Events: several major shifts in time, use of flashback
- ☐ Use of Graphics: some sophisticated graphics, may occasionally be essential to understanding the text

Middle Low

- ☐ Narrative Structure: largely conventional
- ☒ Narration: few, if any, shifts in point of view
- ☐ Order of Events: occasional flashback, no major shifts
- ☐ Use of Graphics: large graphics, supplementary understanding of the text

Low

TO KILL A Mockingbird

LANGUAGE CONVENTIONALITY AND CLARITY

High

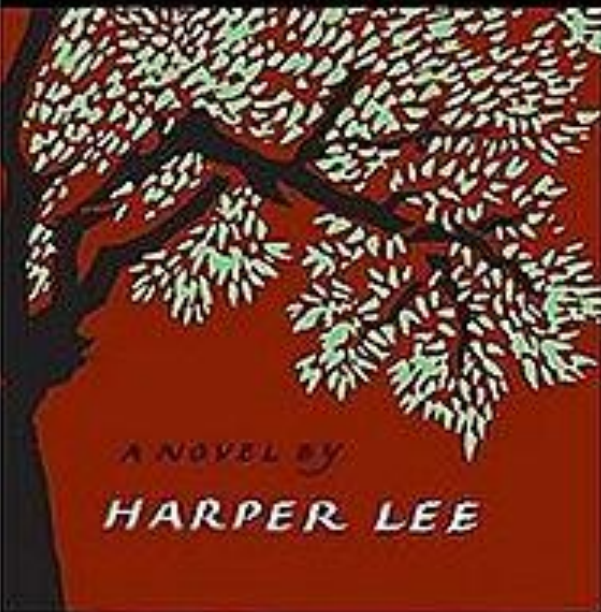
- ☐ Meaning: implicit or inferred meaning, heavy use of figurative or ironic language, may be purposefully ambiguous or misleading at times
- ☐ Register: generally unfamiliar, archaic, domain-specific, or overly academic

Middle High

- ☒ Meaning: some implicit or inferred meaning, use of figurative or ironic language
- ☒ Register: occasionally unfamiliar, archaic, domain-specific, or overly academic

Middle Low

- ☐ Meaning: largely explicit meaning, subtle use of figurative or ironic language
- ☐ Register: largely conventional, familiar, conversational, unfamiliar, archaic, domain-specific, or overly academic



KNOWLEDGE DEMANDS

High

- ☐ Life Experiences: explores complex, sophisticated, multiple themes; experiences portrayed are not fantasy but are distinctly different from the common reader
- ☒ Cultural/Literary Knowledge: many references/allusions to other texts (intertextuality) and cultural elements
- ☐ Subject Matter Knowledge: requires extensive, perhaps specialized content knowledge

Middle High

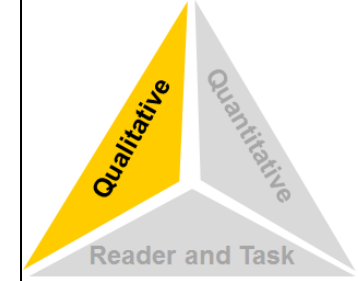
- ☒ Life Experiences: explores multiple themes of varying levels of complexity; experiences portrayed are not fantasy but are uncommon to most readers
- ☐ Cultural/Literary Knowledge: some references/allusions to other texts (intertextuality) and cultural elements
- ☐ Subject Matter Knowledge: requires moderate levels of content knowledge

Middle Low

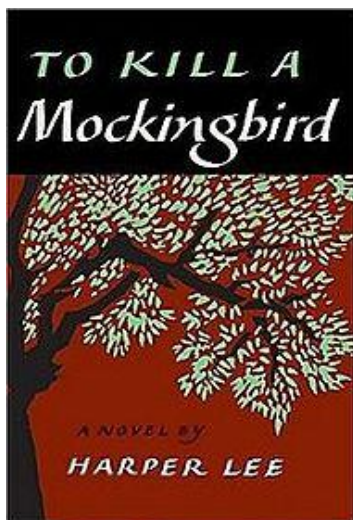
- ☐ Life Experiences: explores complex theme; experiences are common to many readers
- ☐ Cultural/Literary Knowledge: few references/allusions to other texts (intertextuality) and cultural elements
- ☒ Subject Matter Knowledge: requires some content knowledge

- ☐ Cultural/Literary Knowledge: no references/allusions to other texts (intertextuality) and cultural elements
- ☐ Subject Matter Knowledge: requires only everyday content knowledge

Step 2: Qualitative Measures



From examining the quantitative measures, we knew:



Lexile Text Measure: **870L**

Scholastic Grade Level Equivalent: **8.1**

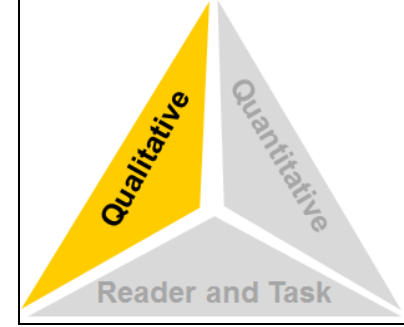
Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid ^s	The Lexile Framework®
2 nd – 3 rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820
4 th – 5 th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010
6 th – 8 th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185
9 th – 10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335
11 th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385

But after reflecting upon the qualitative measures, we believe:

TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC LITERARY TEXTS			
LEVELS OF MEANING			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Multiple Levels of Complex Meaning	<input checked="" type="checkbox"/> Multiple Levels of Meaning	<input type="checkbox"/> Single Level of Complex Meaning	<input type="checkbox"/> Single Level of Simple Meaning
STRUCTURE			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Narrative Structure: complex, implicit, and unconventional <input type="checkbox"/> Narration: many shifts in point of view <input type="checkbox"/> Order of Events: not in chronological order <input type="checkbox"/> Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text	<input checked="" type="checkbox"/> Narrative Structure: some complexities, more implicit than explicit, some unconventional <input checked="" type="checkbox"/> Narration: occasional shifts in point of view <input checked="" type="checkbox"/> Order of Events: several major shifts in time, use of flashback <input type="checkbox"/> Use of Graphics: some sophisticated graphics, may occasionally be essential to understanding the text	<input type="checkbox"/> Narrative Structure: largely simple structure, more explicit than implicit, largely conventional <input checked="" type="checkbox"/> Narration: few, if any, shifts in point of view <input type="checkbox"/> Order of Events: occasional use of flashback, no major shifts in time <input type="checkbox"/> Use of Graphics: largely simple graphics, supplementary to understanding of the text	<input type="checkbox"/> Narrative Structure: simple, explicit, conventional, no shifts in point of view <input type="checkbox"/> Narration: no shifts in point of view <input type="checkbox"/> Order of Events: chronological <input type="checkbox"/> Use of Graphics: use of simple graphics, unnecessary to understand the text
LANGUAGE CONVENTIONALITY AND CLARITY			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Meaning: implicit or inferred meaning, heavy use of figurative or ironic language, may be purposefully ambiguous or misleading at times <input type="checkbox"/> Register: generally unfamiliar, archaic, domain-specific, or overly academic	<input checked="" type="checkbox"/> Meaning: some implicit or inferred meaning, use of figurative or ironic language <input checked="" type="checkbox"/> Register: occasionally unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: largely explicit and literal meaning, subtle use of figurative or ironic language <input type="checkbox"/> Register: largely contemporary, familiar, conventional, rarely unfamiliar, archaic, domain-specific, or overly academic	<input type="checkbox"/> Meaning: explicit and literal meaning, little or no use of figurative or ironic language <input type="checkbox"/> Register: contemporary, familiar, conventional
KNOWLEDGE DEMANDS			
High	Middle High	Middle Low	Low
<input type="checkbox"/> Life Experiences: explores complex, sophisticated, multiple themes; experiences portrayed are not familiar but are distinctly different from the common reader <input checked="" type="checkbox"/> Cultural/Literary Knowledge: many references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires extensive, perhaps specialized content knowledge	<input checked="" type="checkbox"/> Life Experiences: explores multiple themes of varying levels of complexity; experiences portrayed are not familiar but are uncommon to most readers <input type="checkbox"/> Cultural/Literary Knowledge: some references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires moderate levels of content knowledge	<input type="checkbox"/> Life Experiences: explores a single complex theme; experiences portrayed are common to many readers or are clearly familiar <input type="checkbox"/> Cultural/Literary Knowledge: few references allusions to other texts (intertextuality) and cultural elements <input checked="" type="checkbox"/> Subject Matter Knowledge: requires some content knowledge	<input type="checkbox"/> Life Experiences: explores a single theme; experiences portrayed are everyday and common or are clearly familiar <input type="checkbox"/> Cultural/Literary Knowledge: no references allusions to other texts (intertextuality) and cultural elements <input type="checkbox"/> Subject Matter Knowledge: requires only everyday content knowledge

Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid ^s	The Lexile Framework®
2 nd – 3 rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820
4 th – 5 th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010
6 th – 8 th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185
9 th – 10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335
11 th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385

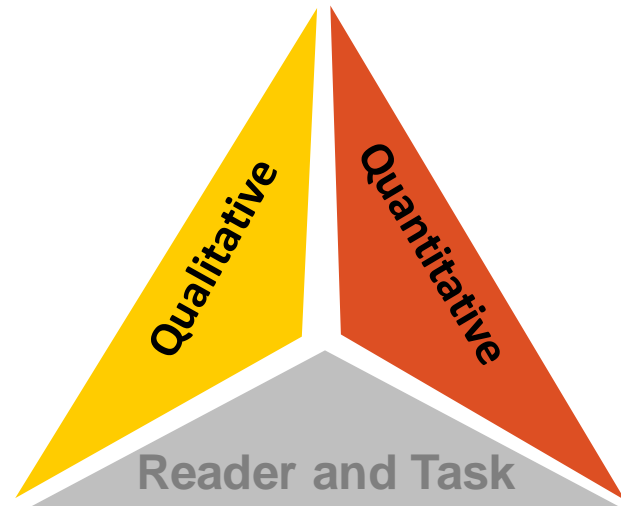
Step 2: Qualitative Measures

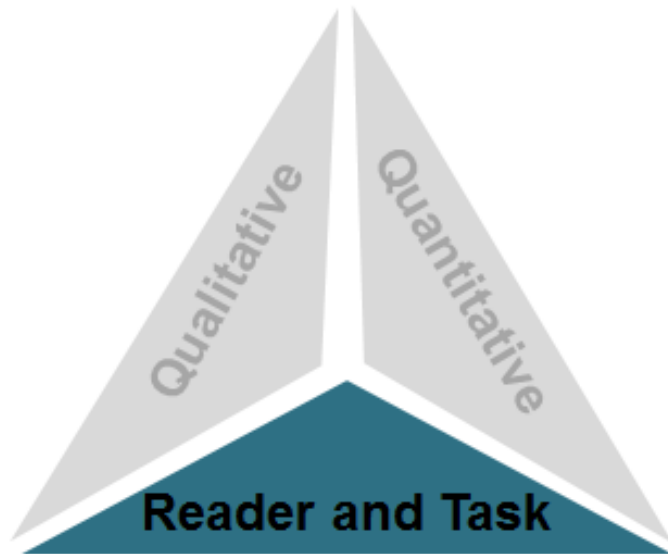


Our initial placement of *To Kill a Mockingbird* into a text complexity band changed when we examined the qualitative measures.

Remember, however, that we have completed only the first two legs of the text complexity triangle.

The **reader and task considerations** still remain.



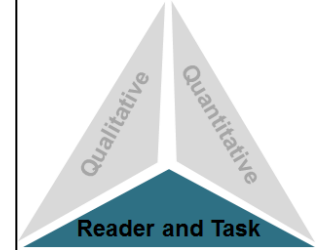


Step 3: Reader and Task

Considerations such as:

- Motivation
- Knowledge and experience
- Purpose for reading
- Complexity of task assigned regarding text
- Complexity of questions asked regarding text

Step 3: Reader and Task Considerations



Questions for Professional Reflection on Reader and Task Considerations:

<http://www.ksde.org/Default.aspx?tabid=4605>

The questions provided in this resource, developed by Kansas teachers and DOE, are meant to spur teacher thought and reflection upon the text, students, and any tasks associated with the text.

Questions for Professional Reflection on Reader and Task Considerations

Cognitive Capabilities

- Does the reader possess the necessary **attention** to read and comprehend this specific text?
- Will the reader be able to **remember and make connections** among the various details presented in this specific text?
- Does the reader possess the necessary **critical/analytic thinking skills** to understand the relationships between the main idea, purpose, and/or theme of the text and the various details used to support that main idea, purpose, and/or theme?
- Will this specific text help to develop the **attention, memory, and critical/analytic thinking skills** necessary for future reading endeavors?

Reading Skills

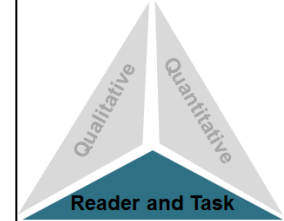
- Does the reader possess the necessary **inferencing skills** to "read between the lines" and make connections among elements that may not be explicit in this specific text?
- Does the reader possess the necessary **visualization skills** to imagine what is occurring or what is being described in this specific text?
- Does the reader possess the necessary **questioning skills** to challenge the ideas being presented in this text and consider those ideas from multiple points of view?
- Does the reader possess the necessary **comprehension strategies** to manage the material in this specific text?
- Will this specific text help to develop the **inferencing skills, visualization skills, questioning skills, and comprehension strategies** necessary for future reading endeavors?

Motivation and Engagement with Task and Text

- Will the reader **understand the purpose**—which might shift over the course of the reading experience—for reading this specific text (i.e., skimming, studying to retain content, close reading for analysis, etc.)?
- Will the reader be **interested in the content** of this specific text?



Step 3: Reader and Task Considerations



Questions for Professional Reflection on Reader and Task Considerations

- Might the reader develop an interest in this content because of this text?
- Will the reader be interested and engaged with the style of writing and the presentation of ideas within this specific text?
- Will the text maintain the reader's motivation and engagement throughout the reading experience?

Prior Knowledge and Experience

- Does the reader possess adequate prior knowledge and/or experience regarding the topic of this specific text to manage the material that is presented?
- Are there any explicit connections that can be made between what content the reader will encounter in this specific text and other learning that may occur in this or another class?
- Does the reader possess adequate prior knowledge and/or experience regarding the vocabulary used within this specific text to manage the material that is presented?
- Does the reader possess adequate knowledge of and/or experience with the genre of this specific text to manage the material that is presented?

Content and/or Theme Concerns

- Are there any potentially concerning elements of content or theme that might contribute to students, teachers, administrators, and/or parents feeling uncomfortable with reading this specific text?
- Does the reader possess the maturity to respond appropriately to any potentially concerning elements of content or theme?

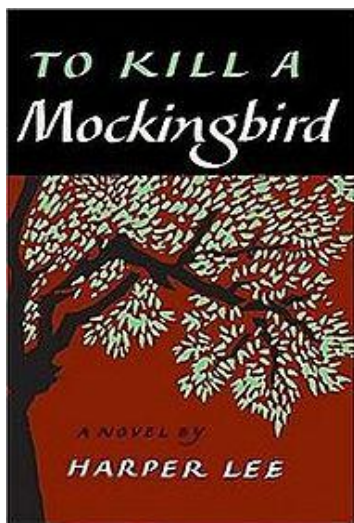
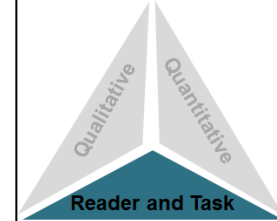
Complexity of Associated Tasks

- Will the complexity of any before-, during-, or after-reading tasks associated with this specific text interfere with the reading experience?
- Will the complexity of any questions asked or discussed concerning this text interfere with the reading experience?

The questions provided in this resource are largely open-ended questions without single, correct answers, but help educators to think through the implications of using a particular text in the classroom.



Step 3: Reader and Task Considerations



Reflecting upon the questions posed for Reader and Task Considerations and considering both the quantitative and qualitative measures already discussed, we have the following information to make a decision:

Lexile Text Measure:

870L

Scholastic Grade Level Equivalent:

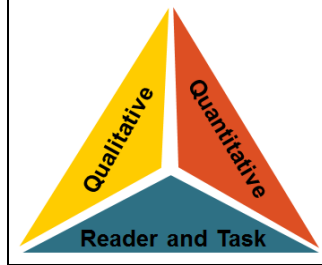
8.1

Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid ^s	The Lexile Framework®
2 nd – 3 rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820
4 th – 5 th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010
6 th – 8 th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185
9 th – 10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335
11 th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385

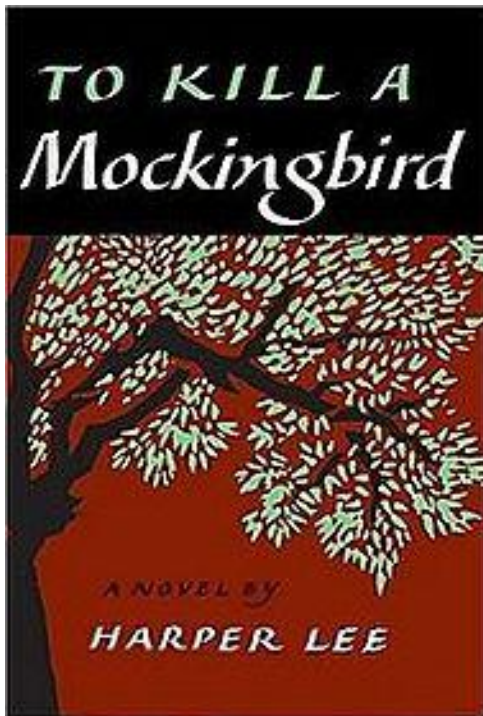
TEXT COMPLEXITY: QUALITATIVE MEASURES RUBRIC LITERARY TEXTS			
LEVELS OF MEANING			
High	Middle High	Middle Low	Low
<ul style="list-style-type: none"> Multiple Levels of Complex Meaning 	<ul style="list-style-type: none"> Multiple Levels of Meaning 	<ul style="list-style-type: none"> Single Level of Complex Meaning 	<ul style="list-style-type: none"> Single Level of Simple Meaning
STRUCTURE			
High	Middle High	Middle Low	Low
<ul style="list-style-type: none"> Narrative Structure: complex, implicit, and unconventional Narrative: many shifts in point of view Order of Events not in chronological order Use of Graphics: sophisticated graphics, essential to understanding the text, may also provide information not otherwise conveyed in the text 	<ul style="list-style-type: none"> Narrative Structure: some complexity, some explicit and explicit, some unconventional Narrative: few, if any, shifts in point of view Order of Events: occasional use of flashback, no major shifts in time Use of Graphics: some sophisticated graphics, may occasionally be essential to understanding the text 	<ul style="list-style-type: none"> Narrative Structure: largely simple structure, more explicit than implicit, largely conventional Narrative: few, if any, shifts in point of view Order of Events: occasional use of flashback, no major shifts in time Use of Graphics: largely simple graphics, representative to understanding of the text 	<ul style="list-style-type: none"> Narrative Structure: single, explicit, conventional, no shifts in point of view Narrative: no shifts in point of view Order of Events: chronological Use of Graphics: use of simple graphics, unnecessary to understand the text
LANGUAGE CONVENTIONALITY AND CLARITY			
High	Middle High	Middle Low	Low
<ul style="list-style-type: none"> Meaning: implicit or inferred meaning, heavy use of figurative or ironic language, may be purposefully ambiguous or misleading at times Register: generally unfamiliar, artistic, domain-specific, or overly academic 	<ul style="list-style-type: none"> Meaning: some implicit or inferred meaning, use of figurative or ironic language Register: occasionally unfamiliar, artistic, domain-specific, or overly academic 	<ul style="list-style-type: none"> Meaning: largely explicit and literal meaning, subtle use of figurative or ironic language Register: largely contemporary, familiar, conventional, rarely unfamiliar, artistic, domain-specific, or overly academic 	<ul style="list-style-type: none"> Meaning: explicit and literal meaning, little or no use of figurative or ironic language Register: contemporary, familiar, conventional
KNOWLEDGE DEMANDS			
High	Middle High	Middle Low	Low
<ul style="list-style-type: none"> Life Experiences: explores complex, sophisticated, multiple themes; experiences portrayed are not fantasy but are distinctly different from the common reader Cultural/Literary Knowledge: many references allusions to other texts (intertextuality) and cultural elements Subject Matter Knowledge: requires extensive, perhaps specialized content knowledge 	<ul style="list-style-type: none"> Life Experiences: explores multiple themes of varying levels of complexity; experiences portrayed are not fantasy but are uncommon to most readers Cultural/Literary Knowledge: some references allusions to other texts (intertextuality) and cultural elements Subject Matter Knowledge: requires moderate levels of content knowledge 	<ul style="list-style-type: none"> Life Experiences: explores a single complex theme; experiences portrayed are common to many readers or are clearly fantasy Cultural/Literary Knowledge: few references allusions to other texts (intertextuality) and cultural elements Subject Matter Knowledge: requires some content knowledge 	<ul style="list-style-type: none"> Life Experiences: explores a single theme; experiences portrayed are everyday and common or are clearly fantasy Cultural/Literary Knowledge: no references allusions to other texts (intertextuality) and cultural elements Subject Matter Knowledge: requires only everyday content knowledge

Common Core Band	ATOS	Degrees of Reading Power®	Flesch-Kincaid ^s	The Lexile Framework®
2 nd – 3 rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820
4 th – 5 th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010
6 th – 8 th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185
9 th – 10 th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335
11 th – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385

Step 4: Recommended Placement

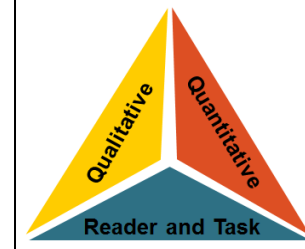


Based upon all the information—all three legs of the model—the final recommendation for *To Kill a Mockingbird* is....



Text Complexity Grade Bands
K-1
2-3
4-5
6-8
9-10
11-CCR

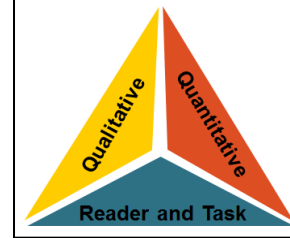
Step 4: Recommended Placement



In this instance, Appendix B confirms our evaluation of the novel. *To Kill a Mockingbird* is placed within the grade 9-10 text complexity band.

Grades 9–10 Text Exemplars	101
Stories	101
Homer. <i>The Odyssey</i>	101
Ovid. <i>Metamorphoses</i>	101
Gogol, Nikolai. “The Nose.”	102
De Voltaire, F. A. M. <i>Candide, Or The Optimist</i>	103
Turgenev, Ivan. <i>Fathers and Sons</i>	104
Henry, O. “The Gift of the Magi.”	104
Kafka, Franz. <i>The Metamorphosis</i>	105
Steinbeck, John. <i>The Grapes of Wrath</i>	105
Bradbury, Ray. <i>Fahrenheit 451</i>	106
Olsen, Tillie. “I Stand Here Ironing.”	106
Achebe, Chinua. <i>Things Fall Apart</i>	107
Lee, Harper. <i>To Kill A Mockingbird</i>	107
Shaara, Michael. <i>The Killer Angels</i>	108
Tan, Amy. <i>The Joy Luck Club</i>	108
Álvarez, Julia. <i>In the Time of the Butterflies</i>	108
Zusak, Marcus. <i>The Book Thief</i>	109

Step 4: Recommended Placement

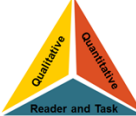


Template for Text Complexity Analysis and Recommended Placement Form:

<http://www.ksde.org/Default.aspx?tabid=4605>

This one-page template provides an opportunity to record the thinking involved in recommending the placement of a specific text into a text complexity band.

Keeping a record of such analysis and thinking might be useful documentation in the case that any questions arise in the future.

Text Complexity Analysis of	
Qualitative Measures	Quantitative Measures
Levels of Meaning/Purpose:	
Structure:	Reader-Task Considerations
Language Conventionality and Clarity:	
Knowledge Demands:	
	
Recommended Placement	

Text Complexity Analysis of

Qualitative Measures

Quantitative Measures

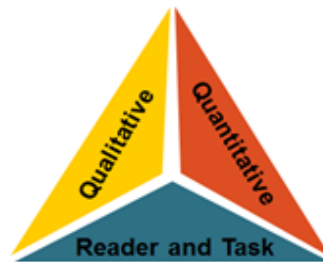
Levels of Meaning/Purpose:

Structure:

Reader-Task Considerations

Language Conventionality and Clarity:

Knowledge Demands:



Recommended Placement

Text Complexity Analysis of *To Kill a Mockingbird* by Harper Lee

Qualitative Measures

Levels of Meaning/Purpose:

The book has multiple levels of meaning. Set in Alabama, the female main character Scout Finch struggles to understand issues of race and prejudice when her lawyer father defends a black man accused of raping a white woman.

Structure:

Although the story has a largely simple structure with a straightforward writing style, several issues complicate the narration and structure. Scout's narration is as an adult reflecting back on a few pivotal years of her childhood; flashback is used throughout. And at several points it seems as though the narration is from the point of view of a less-reliable Scout still in her childhood.

Language Conventionality and Clarity:

The characters speak in easily readable, conversational language. Some slang is indicative of the time period in which the novel is set, and there is some dialect.

Knowledge Demands:

Higher level themes of justice, prejudice, and civil rights are implied. Thinking at deeper levels is required to contemplate the personal, moral, and ethical struggles of the characters as set against the culture and society of the time period.

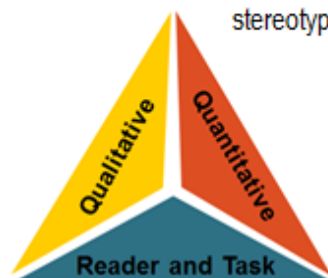
Quantitative Measures

The ATOS formula (used with the Accelerated Reader program) identifies this title as having a book level of 5.6. A Lexile measure for this novel is 870L. Although the Lexile and ATOS levels fall in the 4th-5th grade text complexity band, the complexity of the book's theme, the issue of rape, and the length of the book would indicate that higher level reading skills are necessary, along with a consideration for the maturity level of the reader regarding the book's subject matter.

Reader-Task Considerations

These are to be determined locally with reference to such variables as a student's motivation, knowledge, and experiences as well as purpose and the complexity of the task assigned and the question posed. However, the complexity of the book's theme, the issue of rape, and the length of the book would indicate that higher level reading skills are necessary, along with a consideration for the maturity level of the reader regarding the book's subject matter.

Here in Kansas, educators might want to examine the following elements or issues: social and historical events of the late 50s, early 60s, and issues surrounding racial stereotyping and prejudice in the Deep South at this same time period.



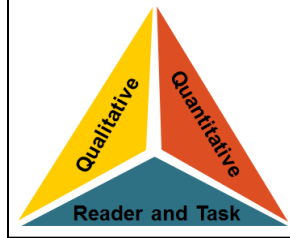
Recommended Placement

To Kill a Mockingbird is a Pulitzer prize winner. It is a classic, and many teaching resources are available online at various websites. Although the quantitative measures suggest placement in the 4th-5th grade level text complexity band, the qualitative measures and reader and task considerations suggest that the novel is best placed at the **9th-10th grade complexity band**. The Common Core Standards Text Exemplars also places the novel in the 9th-10th grade complexity band.

Poll: I can explain the 3 legs of text complexity to someone.

1. Yes
2. No

Additional Resources for Text Complexity



Text Complexity Bookmarks

<http://www.ksde.org/Default.aspx?tabid=4605>

Additional Examples of Completed Final Recommendations

<http://www.ksde.org/Default.aspx?tabid=4605>

Text Complexity Analysis of <i>To Kill a Mockingbird</i> by Harper Lee	
Qualitative Measures	Quantitative Measures
<p>Levels of Meaning/Purpose: The book has a level of meaning that is complex. Set in Alabama, the female main character Scout Finch struggles to understand issues of race and prejudice when her lawyer father defends a black man accused of raping a white woman.</p> <p>Structure: Although the story has a largely simple structure with a straightforward writing style, several issues complicate the reader's understanding. Scout's narration is an adult reflecting back on the painful years of her childhood, foreshadowing events throughout and at several points in time as though the reader knows the painful events of the less-reliable Scout still in her childhood.</p> <p>Language Conventationality and Clarity: The characters speak in easily readable, conversational language. Some dialog is reflective of the time period in which the novel is set, and there is some dialect.</p> <p>Knowledge Demands: Higher-level themes of justice, prejudice, and civil rights are implied. Thinking at deeper levels is required to understand the general, social, and cultural significance of the characters as well as the culture and society of the time period.</p>	<p>The ATOS formula (used with the Accelerated Reader program) identifies the title as having a book level of 4.4. A Lexile measure for this novel is 680L. Although the Lexile and ATOS levels fall in the 4th-5th grade band complexity band, the complexity of the book theme, the issue of race, and the length of the book would indicate that higher-level reading skills are necessary, along with a consideration for the maturity level of the reader regarding the book's subject matter.</p> <p>Reader-Task Considerations: There are to be determined locally with reference to such variables as a student's motivation, knowledge, and experience as well as previous reading experience of the task assigned and the question posed. However, the complexity of the book's theme, the issue of race, and the length of the book would indicate that higher-level reading skills are necessary, along with a consideration for the maturity level of the reader regarding the book's subject matter.</p> <p>Here in Kansas, educators might want to examine the following elements or issues: social and historical events of the late 19th, early 20th, and mid-20th century; racial discrimination and prejudice in the Deep South at the same time period.</p>
Recommended Placement	
<p><i>To Kill a Mockingbird</i> is a Pulitzer Prize winner. It is a classic, and many teaching materials are available online at various websites. Although the quantitative measures suggest placement in the 4th-5th grade band complexity band, the qualitative measures and reader and task considerations suggest that the novel is best placed in the 6th-12th grade complexity band. The Common Core State Standards for Language Arts also places the novel in the 6th-12th grade complexity band.</p> <p>Reviewed by Kate Adams, Kansas middle school teacher, 2013-2014 school year. (2014/01/01)</p>	

- *Diamond Willow*
- *Hunger Games*
- *How to Steal a Dog*
- *Countdown*

Book Title: _____	
Qualitative Measures	
Levels of Meaning:	
Structure:	
Language Conventationality and Clarity:	
Knowledge Demands:	

Quantitative Measures
Reader-Task Considerations
Recommended Placement

After participating in this webinar, I know where to locate resources to assist me in choosing texts at an appropriate levels for my students.

1. Not really. I still need more information.
2. Somewhat. I can locate resources.
3. Yes. I know where to locate resources and will use them to plan instruction.

Many thanks to our colleagues at the Kansas Department of Education and their teachers for sharing the text complexity resources they developed.

- KSDE Writing Homepage:
<http://www.ksde.org/Default.aspx?tabid=1726>
- KSDE Reading Homepage:
<http://www.ksde.org/Default.aspx?tabid=142>

For more information:

The May 2011 *Literacy Link* focuses on text complexity

<http://www.education.ky.gov/KDE/Instructional+Resources/High+School/English+Language+Arts/Writing/Literacy+Link+Newsletter.htm>

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Carol Franks

April Pieper

Sandra Hamon

Pam Winger

Linda Holbrook

Kim Willhoite

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